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VOLUME XXVI, No. 15

MONDAY, FEBRUARY 6, 1933

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THE LOEB CLASSICAL LIBRARY THIRTY RECENT ADDITIONS

(Continued from page 109)

(13) Philostratus, *Imagines*, Callistratus, *Descriptions*. By Arthur Fairbanks, Professor of Fine Arts in Dartmouth College (1931). Pp. xxxii + 429.

The contents of Professor Fairbanks's volume on Philostratus and Callistratus are as follows: <Table of Contents (v); List of Descriptions (vi-viii: Philostratus, *Imagines*, Book I [vi], Book II [vii], Philostratus the Younger, *Imagines* [vii-viii], Callistratus, *Descriptions* [viii]); List of Illustrations (37 in number: ix-xi); Manuscripts, Editions (xii); Literature (xiii); Philostratus the Elder, *Imagines*, Introduction (xv-xxxii), Text and Translation (2-271); Philostratus the Younger, *Imagines*, Introduction (275-280), Text and Translation (282-365); Callistratus, *Descriptions*, Introduction (369-373), Text and Translation (376-423); Index <of Names and Subjects> (425-429).

In the Introduction (xvi) Professor Fairbanks states that

...Philostratus son of Nervianus..., who was born about A. D. 190..., is generally regarded as the author of the earlier series of *Imagines*. His grandson, of the same name, and referred to as Philostratus the Younger..., wrote about A. D. 300 a series of *Imagines* of much the same type as his grandfather's.

I quote at some length from the Introduction, partly because the quotation will give the reader some conception of the contents of the works here under notice, partly because from the quotation the student of Latin literature, e. g. of Vergil, may learn something with respect to those passages in the Aeneid which, it has been suggested, were based on works of art³.

³For some remarks concerning the influence exerted upon Vergil by works of art see e. g. THE CLASSICAL WEEKLY 24.196 (May 11, 1931), part of an article entitled *Reflections on Rereading Vergil*, by Professor Emily H. Dutton (24.185-190, 193-197). In two footnotes which I attached to this article (notes 35, 36, on page 196) I referred to Professor H. F. Rebert's paper, *Vergil and the Roman Forum*, THE CLASSICAL WEEKLY 24.65-68, 73-76, and I called attention to remarks on Vergil's description of The Shield of Turnus and The Shield of Aeneas by Professor Catharine Saunders in her book, *Vergil's Primitive Italy* (New York, Oxford University Press, 1930); see pages 143, 174-175, 175-176.

Attention may be called also to a discussion, by Professor Ernst Riess and myself, of Aeneid 1.466-493, in THE CLASSICAL WEEKLY 12.132-135. Professor Riess had connected (133-134) the passage in the Aeneid with a description given by Pliny the Elder of a certain painting. In some comments I made (134-135) on Professor Riess's paper I suggested that in writing *Carmina* 1.12, in which he gives a muster roll of the heroes of Rome, Horace had in mind accounts which had got abroad of Augustus's project of setting up in the Forum of Augustus the statues of the heroes of Rome. In THE CLASSICAL WEEKLY 13.162-168 Mr. Stephen A. Hurlbut, under the caption A Roman 'Hall of Fame', connected Aeneid 6.752-846, 'The Parade of the Heroes', with the accounts given in ancient authors of the statues set up by Augustus in his Forum. Mr. Hurlbut, in most interesting fashion, argued that Vergil "was acquainted either with the plans of Augustus for his Forum, which must have been well advanced by that time, or, if we are right in assuming that the *porticus* were the earliest completed portion, perhaps with the statues themselves and their *elogia*. I have thought that the peculiar order of the 'Heldenschau' may not be due to literary sources alone, but was influenced by the appearance of the Forum and the grouping of the statues in the *exedrae*. It is at any rate a curious fact, that the group of Alban Kings, which must have begun with Aeneas himself, should in Vergil include

On pages xvi-xxi Professor Fairbanks writes thus:

Philostratus son of Nervianus... has been called the "father of art criticism," but the phrase is hardly appropriate, for Lucian, Polemon, Apuleius and other writers had previously made paintings and sculpture the subject of their discourse. The renewed interest in art in this period, a critical, rather than a creative interest, and the need of new themes for the rhetorical discourses of the sophist, made it natural for these lecturers to find their themes in works of art. Philostratus points out that his interest is in the paintings themselves, not in the lives of the painters nor in their historical relation to each other (*infra*, p. 5). That rhetoric should take its themes from painting is all the more natural because painting in Greece had so commonly taken its themes from literature. It will be found that all but six or eight of the paintings described by Philostratus are based either directly on literary sources or on the myths which found expression both in literature and painting. We may even say that in this epoch literature and painting actually vied with each other in the presentation of the same themes. Certainly Philostratus seems to try to outdo the painter whose work he is describing, and often passes beyond the limits of pictorial art⁴ without stopping to note what the picture itself gives and what he adds to make his account of the theme more attractive.

The failure of our author to confine himself closely to what was depicted in the painting he is describing may be regarded as his inheritance from the descriptions of works of art in earlier Greek literature. From the Homeric poems onward the poet's skill is used in describing works of art. The cup of Nestor is quite simply described (*Iliad*, 11.632 f.); on the other hand Homer's account of the Shield of Achilles is very elaborate (*Iliad*, 18. 483 f.), including the description in detail of one scene after another, scenes which may have been suggested by some simple means, but which can hardly have been wrought with all the detail given by the poet. Such description becomes a definite type of literary ornament, and the poet who uses it feels no need to limit himself very closely to some actual object which he had seen or might have seen. So Euripides described statues which were used to adorn the sterna

Romulus before the break occurs for the description of Augustus (the second Romulus) and thus equal the number seven, the number of niches on either side of the central niche of either *exedra*, and in like manner the second group, that of the Roman Kings, beginning in Vergil's account, after the Augustus break, with Numa (*procul ille*), should also include seven names, enough for another section of the *exedra*, going as far as Brutus, a pendant to Romulus in the first group, before we again reach the indication of another group (*quin... procul*). It is also evident that Vergil groups many of the heroes in pairs, often with alliteration or balanced opening verses: the Decii; the Drusi; Torquatus and Camillus; Mummius and Paulus; Cato and Cossus; Fabricius and Seranus. It is possible to think of these pairs either as occupying the niches in pairs along the back wall next to the Temple, or as facing each other in the *porticus* across the Forum. Perhaps the two breaks in the narrative which have troubled many editors, that of Augustus (more easily explainable), and that of Julius Caesar and Pompey (difficult to account for), may be due to this grouping of the statues in the Forum...

In a note on page 168 (note 19) Mr. Hurlbut points out that, when he wrote this paper, he was unaware of my suggestion that Horace, *Carmina* 1.12, may be connected with these statues.

⁴Vergil does this: see e. g. my notes on Aeneid, 1.473 (on *prisuquam... bibissent*), 1.483 (on *raptaverat*), 8.634 (on *alternos*), 8.643 (on *distulerant*), and 8.689-690. See also on 1.206, 5.252-255.

With respect to these passages I should apply in modified form Professor Fairbanks's words, by saying that in his descriptions of such imaginary works of art as the pictures on the walls of Juno's temple in Carthage and on the Shield of Aeneas Vergil did not restrict himself to portraying what such pictures could portray.

of ships (*Iph. Aul.* 230 f.), and puts in the mouth of Ion an account of the treasures in the temple of Apollo (*Ion*, 192 f., 1133 f.). Apollonius of Rhodes tells of the mantle wrought by Pallas for Jason, and gives a detailed account of scenes mainly mythological with which it was decorated (*Argon.* I. 730 f.). Later Greek writers, as well as the Latin poets⁷, adopt the same literary device and pass with the same freedom from the actual description of a work of art to elements of the story which presumably could not be or were not included in the painting or statue or embroidered scene they were describing. It is by no means unnatural that Philostratus, for whom description is not a side issue but the main purpose, should retain the same freedom. If we recall that he claims to be speaking in the presence of the paintings themselves, we can hardly blame his procedure as lacking in clearness.

Foreign as the procedure is to our point of view, it is the tendency of Philostratus to discuss paintings almost as if they were works of literary art. The scene or scenes are described for the story they tell, and for the sentiment they express in this story. The excellence of the picture for him lies in its effective delineation of character, in the pathos of the situation, or in the play of emotion it represents. Its technical excellence is rarely mentioned, and then only as a means for successful representation. Of colour we read only that it is brilliant; of drawing only that it is able to give perspective. Composition and design are not mentioned. The painter's insight, which enables him to see a new reality in his subject and to depict it in such wise as to make the world larger and richer for one who sees his work, is unknown to Philostratus. In a word, the whole discussion centres on literary problems rather than on problems of painting.

This point of view explains itself, however, if we turn to extant paintings of the Graeco-Roman period. Most of these have been found in Campania, at Pompeii and elsewhere. While the Campanian wall-paintings carry on in a measure the tradition of Greek painting, the spirit of Greek art has practically disappeared, and these late paintings show much the same literary tendency as that which appears in the paintings described by Philostratus. Helbig⁸ finds it possible to classify Campanian wall-paintings under rubrics familiar to literature, as epic in their style, or tragic, or idyllic. For example, the painter like the poet may treat stories of gods and heroes in a grand manner, emphasizing the greatness of the beings he depicts and the superior importance of their actions as compared with the activities of ordinary men. Representations of the deeds of Heracles and of Theseus in painting were commonly of this character. The appeal of such paintings is like the appeal of epic poetry, in that they directed attention away from man's ordinary activities, as relatively insignificant, to a world in which everything was on a higher, nobler plane. Among the descriptions of Philostratus the Amphiaraus (I, 27) and the Gyrae (II, 13) illustrate the epic style in painting. Campanian paintings, decorative as was their aim, include many that were based on tragic myths and emphasized the great conflicts in life which were the basis of the tragic drama. The conflict of emotion when Medea plans to slay her children, the conflicts in the stories of Oedipus and of Hippolytus, furnished themes for the painter as well as for the poet. The Menoeceus of Philostratus (I, 4) and the Cassandra (II, 19) describe paintings in the manner of tragedy. Philostratus describes no paintings which are related to

comedy; we do, however, find several paintings which depict light, humorous themes based on mythology, like the thefts of Hermes (I, 26), the Theiodamas (II, 24) and the Pygmies (II, 22). Perhaps in greater number are paintings in the idyllic manner, depicting a landscape in which is some scene that expresses tender human sentiment; as, for example, Perseus freeing Andromeda or Pelops winning Hippodameia as his bride. The Cyclops of Philostratus (II, 18) and the Olympus (I, 20-21) are the examples of the idyllic manner in his paintings. Such genre scenes as the Female Centaurs (II, 3) and the Singers (II, 1) may be classed here; and the sentiment for nature in pure landscape, e. g. the Marsh (I, 9) and the Islands (II, 17) is not unrelated to idyllic poetry. It is characteristic of Hellenistic sculpture, if not of later paintings, to present idealized portraits of historical characters, portraits which express to the eye the characters which the historian portrayed in language. The Themistocles of Philostratus (II, 31) is such a portrait, and the Pantheia (II, 9) is described as a historical portrait based on the description of Xenophon. It should be noted, however, that in general the historical paintings of Philostratus merely draw the material from history instead of mythology, and emphasize now the tragedy, now the simple beauty of the scene in the same way as paintings with a mythological content.

Granted that painting in this epoch was intimately allied with literature, the question arises whether paintings described by Philostratus were actually based on some literary work. In a few cases, but only in a few cases, is such a connection clear. The Scamander (I, 1), the Memnon (I, 7), the Antilochus (II, 7) may be regarded as illustrations for the *Iliad*; the Hippolytus (II, 4), the Pentheus (I, 18), and the Madness of Heracles (II, 23) follow the version of Euripides very closely, though not with literal exactness; and the Antigone hardly varies from the treatment by Sophocles. While it is reasonable to assume that these paintings were actually based on the extant literary treatment of the same themes, it would not be strange if Philostratus overstressed the dependence on literature, for, as we have seen, it is his method to discuss the story of the painting as it may have appeared in literature instead of limiting himself to what he saw in the painting.

The illustrations are most attractive. In one or two cases the illustration is a modern drawing which is intended to illustrate and elucidate some description in the Greek text. The others are reproductions of ancient marbles, vase-paintings, etc.

(14) Plato, *The Republic*, I. By Paul Shorey (the first of two volumes: 1930). Pp. liii + 535.

The first volume of Professor Shorey's translation of Plato's *Republic* contains <Table of> Contents of Volume I (v); Introduction (vii-iii); Text and Translation of Books I-V (2-535). There are copious notes on pages 2-535. Some of these deal with the text; most of them deal rather with the subject-matter of Plato's works.

In the Introduction Professor Shorey gives a summary (with comment and discussion) of the *Republic* (vii-xxiv). His purpose is (vii) "not to follow all the windings of <the> ideas <of the Republic>, but to indicate sufficiently their literary framework and setting. . . ." He passes to a more general discussion of the *Republic* as one of various accounts of Utopia (xxv-xxxv), and to a consideration of the historical background of the *Republic*. This background he finds in Thucydides's account of the Peloponnesian

⁷We may think here of Catullus's description of the embroidered drapery of the marriage-couch of Peleus and Thetis (64.50-266); on that drapery appears the story of Theseus and Ariadne.

⁸The reference is to W. Helbig, *Wandgemälde der vom Vesuv Verschlungenen Städte Campaniens*, and *Untersuchungen über die Campanische Wandmalerei* (Leipzig, 1868, 1873). For an admirable discussion of the paintings at Pompeii, based on Helbig's works, see Gaston Boissier, *Rome and Pompeii*, Translated by D. Havelock Fisher, 370-419 (New York, Putnam's, 1896).

War (xxxvi-xxxviii). I quote part of his discussion of this subject (xxxvii-xxxviii):

...The background of the comparatively optimistic Socrates was the triumphant progressive imperialistic democracy of the age of Pericles, and the choric odes of the poets and prophets of the imaginative reason, Aeschylus and Sophocles. The background of Plato, the experience that ground to devilish colours all his dreams and permanently darkened his vision of life, was the world war that made shipwreck of the Periclean ideal and lowered the level of Hellenic civilization in preparation for its final overthrow. The philosophy which he strove to overcome in himself and others was the philosophy of the political speeches in Thucydides and of those bitter disillusionized later plays of Euripides. His middle age fell and his *Republic* was conceived in an Athens stagnating under the hateful oppression of the Spartan Junker dominating Greece in alliance with the unspeakable Persian. The environment of his old age and its masterpiece, the *Laws*, was the soft, relaxed, sensuous, cynical, pococurante, *fin de siècle* Athens of the New Comedy, drifting helplessly to the catastrophe of Chaeronea—the Athens which Isocrates expected to save by treaties of peace with all mankind and shutting up the wine-shops, and which Demosthenes vainly admonished to build up its fleet and drill its armies against the Macedonian peril. When Plato is characterized as an unpatriotic, undemocratic, conservative reactionary, false to the splendid Periclean tradition, we must remember that Pericles' funeral oration had become for all but the fourth of July orators of Plato's generation as intolerable and ironic a mockery as Lowell's *Commemoration Ode* and Lincoln's Gettysburg address will seem to America if democracy fails to unify us into a real people. His philosophy was "reactionary" in the sense that it was his own inevitable psychological and moral reaction against the sophistical ethics of the Superman on one side and on the other against the cult of inefficiency and indiscipline which he had come to regard as wholly inseparable from unlimited democracy....

On pages xxxix-xlv Professor Shorey deals with Plato as a thinker, and with Plato's doctrine of the Idea of Good as set forth in the political, ethical, and educational philosophy of the *Republic*. On page xxxix he says, "As a thinker for all time, Plato in logical grasp and coherency of consecutive and subtle thought, stands apart from and above a Renan, a Burke, an Arnold, or a Ruskin...."

Finally, on pages xlv-li he discusses the text. This he does by reproducing (xlv-li) *in extenso* part of his review, in *The American Journal of Philology* 16, of "The Jowett and Campbell edition..." of the *Republic* (for the whole review see 16 [1895], 223-239; for the part quoted by Professor Shorey see 16.229-232). After this long quotation of himself he declares (li) that he has reproduced these observations to "explain why it was not thought necessary to waste the limited space of this edition by reprinting information which would interest a half dozen specialists at the most and which they know where to find in more detail than could possibly be given here".

I should not dream of quoting any part of Professor Shorey's translation; every one who knows him and his work will want to look at the translation for himself.

(15) Plutarch's *Moralia*, Volume III (the third of fourteen volumes). By Frank Cole Babbitt, Trinity College, Hartford, Connecticut (1931). Pp. xii + 600.

Volumes I and II of Professor Babbitt's translation

of Plutarch, *Moralia*, were noticed in *THE CLASSICAL WEEKLY* 21.17, 22.154.

In Volume III one finds Preface (v-vi); <Table of> Contents of Volume III (vii); "The Traditional Order of the Books of the *Moralia* as they appear in practically all editions since that of Xylander (1570), and their division into volumes in this edition" (ix-xii); Text and Translation (2-581); Index <of Names in Volume III> (582-600). The English titles of the pieces translated are Sayings of Kings and Commanders; Sayings of Romans; Sayings of Spartans; The Ancient Customs of the Spartans; Sayings of Spartan Women; Bravery of Women. To each of these pieces (except Sayings of Romans) a brief Introduction is prefixed.

There are many notes to the text and the translation. These consist in the main of references to Greek and Latin passages where, in one form or another, may be found the statements of Plutarch that appear in the volume under notice.

I append a few specimens of the sayings of Cato the Elder, as translated by Professor Babbitt (177, 179):

1. The Elder Cato, in assailing the profligacy and extravagance rife among the people, said that it was hard to talk to a belly which had no ears.

2. He said he wondered how a city could continue to exist unscathed in which a fish sold for more than an ox!

3. In bitter criticism of the prevalent domination of women, he said, "All mankind rules its women, and we rule all mankind, but our women rule us."

6. He said that it gave him more joy to see those of the youth that blushed than those that blanched.

8. He said that the worst ruler is one who cannot rule himself.

10. Seeing that statues were being set up in honour of many men, he said, "As for myself, I had rather that men should ask why there is not a statue of Cato than why there is."

12. He used to say that those who rob virtue of honour rob youth of virtue.

I give some of the sayings of Julius Caesar, in the translation by Professor Babbitt (223, 225, 227, 229):

3. He put away his wife Pompeia because her name was linked in gossip with Clodius, but later, when Clodius was brought to trial on this charge, and Caesar was cited as a witness, he spoke no evil of his wife. And when the prosecutor asked, "Then why did you put her out of the house?" he replied, "Because Caesar's wife must be free from suspicion."

4. While he was reading of the exploits of Alexander, he burst into tears, and said to his friends, "When he was of my age he had conquered Darius, but, up to now, nothing has been accomplished by me."

5. As he was passing by a miserable little town in the Alps, his friends raised the question whether even here there were rival parties and contests for the first place. He stopped and becoming thoughtful said, "I had rather be the first here than the second in Rome."

(16) St. Basil, *The Letters*, III (the third of four volumes). By Roy J. Deferrari, Catholic University of America (1930). Pp. xv + 489.

The first two volumes of Professor Deferrari's translation of *The Letters* of St. Basil were noticed in *THE CLASSICAL WEEKLY* 21.17-18, 22.154-155.

In Volume III we have a Prefatory Note (v-xii); <Table of> Contents (xiii-xv); Text and Translation

of Letters CLXXXVI to CCXLVIII (2-483); Index <of Names and Subjects in Volume III> (485-489). Of the Letters contained in the volume Professor Deferrari says (v):

...Of these probably the most interesting and in a certain sense the most important are the three so-called Canonical Letters (CLXXXVIII, CXCIX, CCXVII). Because of their importance and technical content, I have presented with these letters a rather extensive commentary and general introduction....

Professor Deferrari devotes most of his Prefatory Note to a discussion to these three Canonical letters.

(17) *Select Papyri, I* (the first of two volumes). By A. S. Hunt and C. C. Edgar, Formerly Keeper of the Cairo Museum (1932). Pp. xx + 452.

This volume contains Preface, by "A. S. H." (v), <Table of> Contents of Volume I (vii), Introduction (ix-xx), Text and Translation (2-445), Glossary of Technical Terms (447-449), Index of Sources (450-452).

In the Preface Mr. Hunt writes as follows:

The documents here edited are concerned exclusively with private affairs; a second volume, which is to follow, it is hoped, at a short interval, will contain official papers. The reverse order might seem more natural; but the present section could be produced more quickly than the other, and therefore appears first. An endeavour has been made to avoid, so far as possible, papyri which have previously been utilized in other selections; a certain amount of repetition was, however, unavoidable. Where English translations were already available..., these have been revised, but are often used with a minimum of change....

In the Introduction (ix-xiii) something is said about the way in which, within a little more than a generation, the "scientific pursuit of Greek papyri" (ix) has been in progress, and of the results of the study of the papyri acquired in that period. On page xiv a list is given of the principal editions of non-literary papyri. On pages xv-xx we find Explanatory Notes. These deal with Egyptian Dates (xv-xvi), Egyptian Money (xvi-xvii), Method of Publication <of the Papyri in this Book> and List of Abbreviations (xvii-xx). Two hundred documents in all are given in text and translation. These are grouped as follows: 1. Agreements (Numbers 1-71); 2. Receipts (72-81); 3. Wills (82-86); 4. Disownment (87); 5. Letters (88-169); 6. Memoranda (170-171); 7. Invitations (172-176); 8. Orders for Payment (177-178); 9. Agenda (179-180); 10. Accounts and Lists (181-192); 11. Questions to Oracles (193-195); 12. Christian Prayers (196-197); 13. Charm (198); 14. Horoscopes (199-200).

In this volume there is abundance of material to interest, amuse, and instruct readers of many temperaments.

(18) *The Geography of Strabo, VII* (the seventh of eight volumes). By Horace Leonard Jones, Cornell University (1930). Pp. 379.

For notices of earlier volumes of Professor Jones's translation of Strabo see THE CLASSICAL WEEKLY 12.57, 17.169, 18.181, 21.17, 22.155, 24.10.

Volume VII contains text and translation of Books 15 and 16 (2-373); A Partial Index of Proper Names <i. e. an Index of the Proper Names in Volume VII> (375-379). There is also a Map of Asia.

(19, 20) *Baedae Opera Historica*. Two Volumes. By J. E. King (1930, 1930). Pp. xxv + 505; ix + 517.

On the title-pages of both volumes of Mr. King's translation of Bede's Historical Works we find the statement that his rendering is "Based on the Version of Thomas Stapleton, 1565". At 1.xxv, at the end of the Introduction, Mr. King writes as follows:

These acknowledgments are so many that it may well be asked what is left for the present editor to claim as his own. He can only hope that he has not spoilt what he has ventured to touch, and can only plead that, in adapting the work of others to his own view of what might best secure uniformity of style, he has probably spent as much time as if he had attempted to give a version entirely his own.

I have no doubt that there is much truth in the final clause of this quotation. My own feeling is that the translations in The Loeb Classical Library which have been "based" upon some earlier work have—in some instances at least—been among the least successful volumes of the Library.

The Latin title of the work translated by Mr. King is *Historia Ecclesiastica Gentis Anglorum*. This Mr. King renders by "Ecclesiastical History of the English Nation".

The contents of Volume I are as follows: I. *Historiae Ecclesiasticae Elenchus Capitulum* <Librorum Primi, Secundi, Tertii> (v-xii); Introduction (xiii-xxv); Cuthbert's Letter to Cuthwin, Text and Translation (xxvii-xxxv); Text and Translation of the Ecclesiastical History (2-505). The text and translation in the main body of the work cover Books 1-3 of the Ecclesiastical History. There is also a map of England and Wales. In Volume 2 we find *Elenchus Capitulum* <Librorum Quarti et Quinti> (v-ix); text and translation of the Ecclesiastical History, Books 4 and 5 (2-489); Table of Kings (491-493); Succession of Bishops (494-497); Index <of Names and Subjects> (499-517).

In the Introduction, which runs on unbroken by sectional or divisional markings, Mr. King deals, somewhat fully, with Bede's life and work (1. xiii-xxiii). Then, on pages xxiv-xxv, he writes very briefly of Stapleton's translation, of preceding editions, and of the text in his own work. Of Bede's historical writings Mr. King speaks as follows (1.xv-xviii):

In these volumes we are concerned with Bede's historical writings. Critics are agreed in praising his learning and industry, his love of simplicity and truth. In all that he relates he is careful to give his authority. "I would not that my children should read a lie," was one of his last utterances. He quotes documents, if they are available, and whether for ordinary or extraordinary events he gives, where he can, first-hand evidence, and if that is not forthcoming, or if he has nothing to rely upon save common report, he frankly says so. It is noticeable that of the many marvels which Bede records he does not give one on his own knowledge, and his lives of the first five abbots of his own monastery contain no notice of a single miracle. He also took great pains to get his chronology correct. His value for the century of which he wrote can best be estimated by comparing his work with that of his predecessor Gildas, upon whom Bede had to depend for much of the earlier history of Britain, and in whose vague rhetoric it is difficult to find any solid basis of fact. Historians would have been grateful if a scholar of Bede's character had recorded with the same clearness

and honesty the secular transactions of the inhabitants of Britain, and described their social and political life and institutions. But Bede is only concerned with wars and statecraft and Witenagemots, so far as they belong to the story of the introduction of Christianity into Britain and the progress of the Church throughout the land. He tells us but little of the beliefs and cults which Christianity supplanted. . . . As regards the wars which so frequently took place, Bede tells us of those battles, like the victory of Oswald over Cadwallon, and of Oswy over Penda, which had a decisive result upon the fortunes of the Church.

Bede is no dull chronicler. His history is full of stories rendered vivid by his sympathy and dramatic power; his characters are lifelike and distinct: they are made real to us by some revealing incident or saying, as in the story of Edwin's exile and his dealings with Paulinus, or of the meeting of Oswin and Aidan in the king's hall after the day's hunting. Most of Bede's work is occupied with the history of missionary enterprise and Church organisation, with the austerities of the anchorites, the life of the monasteries, the visions of monks and nuns, the marvellous preservation of the bodies of saints and the cures wrought by their relics, as well as (overmuch we sometimes feel), with the fluctuations of controversies like that dealing with the right time for celebrating Easter; but incidentally there occur sketches of the ordinary life of men in the outer world, such as the feasts in the houses of thanes, the young nobles racing their horses to the grief of their venerable guide, the adventures of the thane who had escaped the slaughter of a battle, or, in humbler life, of the beer parties at which Caedmon was unable to sing, of the belated traveller coming to the village festivity, of the peasants flocking round the missionary preacher to listen to his words.

(To be concluded)

CHARLES KNAPP

OFFICE-HOLDING A BURDEN

The plight of two New Jersey towns, as reported in the press recently, reminds one of conditions in many municipalities of the Roman Empire during the declining days of the third and fourth centuries after Christ. A brief notice in the New York Herald-Tribune for November 5, under the date line "Mount Holly, N. J., Nov. 4", reads as follows:

Unless voters of the Borough of Fieldsboro write in the names of candidates at Tuesday's election, the borough will have no officials to conduct its affairs during the coming year.

No one could be found in either the Republican or Democratic parties who was willing to be candidate for Mayor, or for the three seats in the common council; hence, no one was nominated.

A similar situation faces voters of Wrightstown, where Camp Dix is located. No one would run for Mayor in that place, and the parties nominated no one.

This may be compared with passages like the following (Tenney Frank, *A History of Rome*, 540-541 [New York: Henry Holt and Company, 1923]):

During the reign of Alexander <Severus> the municipal governments also passed through a marked change which bore serious consequences during the following century. Since commerce and trade threatened to stop, land owners found their profits diminishing and taxes dropped accordingly. The state, in crying need for funds, ordered the *curiales* (the members of the city councils) of the municipalities to assume responsibility for the taxes of their respective districts. In fulfilling these demands the *curiales* often had to make up the

tax deficits out of their own pockets. The office became a grievous burden instead of an honor. The time came when men refused election, and then the state imposed the office on those deemed wealthy. Eventually the difficulty of finding *curiales* was so great that the state in some cases imposed the burden upon criminals!

WESLEYAN UNIVERSITY,
MIDDLETOWN, CONNECTICUT

JOHN W. SPAETH, JR.

AGRICOLA AND WELLINGTON

On reading an account of the life of the Duke of Wellington, for instance the recent biography of the Duke by Mr. Philip Guedalla¹, one is struck by parallels that may be traced—in spite of many differences—between the early life of the Iron Duke and that of Gnaeus Iulius Agricola as described by Tacitus.

Young Arthur Wesley's² education was supervised by his mother, Lady Mornington, Agricola's by his widowed mother, Iulia Procilla. Each woman had her reasons for taking or sending her son to a quiet provincial Gallic town where he might be educated sufficiently at less expense than in the better known educational or social centers. When Lady Mornington found that her son profited little by education as afforded at Eton, she removed him from Eton to make way for a clever brother, and in 1784 took young Arthur to Brussels, where at least he might learn French (Guedalla, 23). There, too, he studied the violin. Later she sent him to Angers for "courses vaguely military in intention. . ."; there certain accomplishments might be picked up, and the local social life was pleasant (Guedalla, 24-26). Iulia Procilla's only son was educated at Massilia (Tacitus, Agricola 4.4-6), described by Tacitus as a locus Graeca comitate et provinciali parsimonia mixtus ac bene compositus.

Agricola was evidently the better student, for he was trained *per omnem honestarum artium cultum* (Agricola 4.3), and, indeed, might have been too zealous a student of philosophy for a Roman of senatorial rank but for his mother's restraining influence. With respect to philosophy Iulia Procilla evidently shared the opinion of Callicles as emphatically set forth in Plato, *Gorgias* 484 C: φιλοσοφία γὰρ τοῖς ἐστί, ὃ Σώκρατες, χαλεπὴν, ἂν τις αὐτοῦ μετρίως ἀψήγῃ ἐν τῇ ἡλικίᾳ· ἐὰν δὲ περαιτέρω τοῦ δέοντος ἐνδιατρίβῃ, διαφθορὰ τῶν ἀνθρώπων. Whether at his mother's instigation or not, Arthur Wesley evidently felt that his love for music might do harm to his career, for in 1798 he burned his violin (Guedalla, 36).

Tacitus comments with admiration (Agricola 5.2) on the fact that Agricola, unlike many other young fellows (5.2), qui militiam in lasciviam vertunt, took advantage of his service in Britain as tribune on the staff of Suetonius Paulinus to learn something of military science. Agricola was twenty-one at the time of the revolt of Boadicea. Arthur Wesley was gazetted ensign just before his eighteenth birthday, but, as he said later (Guedalla, 27), he "was not so young as not to know that since I had undertaken a profession I had better try and understand it".

¹Wellington (New York, Harper and Brothers, 1931).

²By birth the Duke was Arthur Wellesley or Arthur Wesley, C. K.S.

We know nothing of Agricola's taste in books, but it is interesting to a classical student to see that the list of the books that Arthur Wesley collected in 1796, when he was going out to India, included Caesar's Commentaries (Guedalla, 55-58). The books Wesley took with him were chiefly histories; there were also books on India and on military science. Guedalla says (81) that "he found his Caesar curiously relevant to Indian military problems; for he confessed in later years how much he learned from him, 'fortifying my camp every night as he did', and borrowing Caesar's methods of crossing rivers by basket-boats. . . ."

The career of the Englishman, like that of the Roman, had its alternate military and civil phases. Sir Arthur Wesley took command of the reserves in the Danish expedition of 1807. On this he commented thus (Guedalla, 142): "...because I was in Parliament and connected with people in office, I was a politician. And a politician can never be a soldier. . . ." On the other hand, compare Tacitus's comment, when Agricola became Governor of Aquitania (Agricola 9.2), *Credunt plerique militaribus ingeniis subtilitatem deesse. . .*, and note the fact the Roman seems to have caused surprise by his success in administering civil affairs: *. . . naturali prudentia, quamvis inter togatos, facile iusteque agebat.*

The repression under which Agricola lived after his return to Rome from his conquests in Britain, and his early death, are different enough from the later career of the Duke of Wellington in political life and from his old age. However, Tacitus's description of Agricola in Aquitania as given in 9.2-4 might serve as well for the Duke:

Iam vero tempora curarum remissionumque divisa; ubi conventus ac iudicia poscerent, gravis, intentus, severus, et saepius misericors; ubi officio satis factum, nulla ultra potestatis persona. Tristitiam et adrogantiam et avaritiam exuerat, nec illi, quod est rarissimum, aut facilitas auctoritatem aut severitas amorem deminuit. Integritatem atque abstinentiam in tanto viro referre iniuria virtutum fuerit.

MACMURRAY COLLEGE,
JACKSONVILLE, ILLINOIS

MARY JOHNSTON

HUNTING THE WILD ASS

In *Anabasis* 1.5.1-3 Xenophon tells of the hunting in the desert of Arabia when Cyrus and his forces marched through it. There were all sorts of game, he says. He mentions especially the wild asses. These were so much swifter than the horses that the horsemen could capture them only by stationing themselves at intervals and hunting them in relays. Of the meat he says (2): *τὰ δὲ κρέα τῶν ἀλίσκομένων ἦν παραπλήσια τοῖς λαφύοις, ἀπαλότερα δέ.*

Modern writers tell of hunting the wild ass. Owen Lattimore, in *The Desert Road to Turkestan*, 252 (Boston, Little, Brown and Company, 1929), tells of the one glimpse, in the Gobi Desert, that he ever had of wild asses. He goes on to say:

²In his list of Authorities, on page 492, Guedalla says: "For W.'s later reference to his study of Caesar, see Rogers, Samuel: *Recollections*, 1859, 227-8; Ellesmere, Earl of: *Personal Recollections of the Duke of Wellington*, 1904, 97".

I have heard that there is a Turki Proverb that wild asses are so hard to kill that even when you get the skin of one safely spread out on your sleeping platform it wiggles. The meat is something like beef, but a sublime beef. It is very dry, with a coarse grain and a strange aromatic sweetness. Chinese and Mongols put it above any other game, and it undoubtedly ranks with the noblest venison.

The *Atlantic Monthly* for August, 1931 (149-152) had an article, by James I. Baum, entitled *Hunting the Wild Ass*. He was trying to secure a specimen of the Persian wild ass for the Field Museum. This is an allied species, but different from the wild ass of Central Asia. For expert information Mr. Baum was referred to a Persian grandee. To his amazement the Persian declared that the wild ass must be hunted with automobiles. "...A horse cannot overtake a wild ass and carry a man's weight; we Persians have tried it many times. Wild asses have remarkable eyesight. They see you two miles away on the flat desert and they're off! You must use automobiles". This suggestion did not appeal to the hunter as true sportsmanship. So he and his friends went out with horses to hunt the wild ass. After more than six weeks of hunting, the wild asses had proved all the tales of their speed and still eluded the hunter. Finally, however, Mr. Baum shot two, not by pursuing them, but by coming upon them suddenly over the top of a low rise of ground.

MACMURRAY COLLEGE,
JACKSONVILLE, ILLINOIS

MARY JOHNSTON

LATIN POEMS BY PROFESSOR FRANK GARDNER MOORE

At various times in the last two or three years Professor Frank Gardner Moore, of Columbia University, has written Latin verses to commemorate events that were of interest primarily to himself and to his colleagues in the Department of Greek and Latin in that University, but of interest also in a high degree to lovers of things Latin and Greek wherever they may be.

These poems deserve a wider circulation than they have yet received. Hence I gladly reproduce them here.

CHARLES KNAPP

I

ON THE RETIREMENT OF PROFESSOR LODGE TO HIS
COUNTRY HOME AT NEW CANAAN, CONN.

Casario Amico Collega Maurus

*Ecce iugera candidi Casari,
olim praediorumque villulamque
qui felix procul urbe comparavit,
ut fumo strepituque mox vacaret,
fessus discipulas diu docendo,
quae deinceps puerosve perdocerent
vel nuptae pueros sibi crearent.
Hanc villam amplificavit, ut videtis,
quo nunc effugiens suo fruatur
otio additus inter altiores
librorum forulos reconditorum.
Tota bibliotheca commigravit
docto perfugium viro datura,
cum tot ingenia illa rusticentur
una cum domino bono ac beato.*

Litteris, mihi credite, Italorum
 illic iam vehementius studebit,
 numquam lexica quae vocant parabit;
 sat poenae dedit ille Sarsinati¹.
 Nunc horto et pluteis beatiores
 ipsi coniugio diu fruuntur.

FRANK GARDNER MOORE

II

FOR THE SEVENTY-FIFTH BIRTHDAY OF
 PROFESSOR PERRY

Eduardo Nostro Natalem LXXV^{um} Agenti¹

Borealis, ave, Nova Troia²,
 tibi primum luminis oras
 vidit qui mox Danaorum
 sermonem infans adamavit;
 academia cui studiorum
 sedem dedit altera³ nostra
 (quae nunc stat tertia, nondum,
 si quaeras, aedificata est).
 Studioso huic valde Graeca,
 placuit magis Indica lingua,
 bibere ut iam vellet Hydaspen
 aut festinare Tubingam.
 Prope Nicrum⁴ deinde moratus
 non iam Neo-Tros velut hospes,
 Indorum dum monumenta
 proferret perlegeretque,
 tandem aliquando dare vela
 statuit candida retrorsum.
 Dein tot per lustra magister
 adulescentesque puellasque
 edocuit qua ratione
 divinos inde ab Homero
 legerent colerentque poetas,
 epigrammata laeta, venusta,
 excudit et ipse poeta.
 Hiemes ita quinquaginta
 discipulis et collegis
 "ut non magis alter amicus",
 nec faelibus umquam ingratus,
 vivendo aliis sibi vixit.
 Et adhuc in corpore sano
 mens sana atque Attica restet
 natalem concelebantes
 huic una voce precamur.

FRANK GARDNER MOORE

III

VERSES TO EDWARD DELAVAN PERRY¹

Eduardo et Adhuc et Semper Nostro

Vates Indorum penitus notos adamaras,
 Brachmanum et sacros perveteresque libros,

¹Plautus, who was born at Sarsina, in Umbria. <There is an allusion here to Professor Lodge's great work, *Lexicon Plautinum*. C. K.>

²The verse is in imitation of Ausonius, Prudentius, and Boethius, who made use of this paroemiac meter (anapaestic dimeter catalectic) for entire poems, not, as was the classic practice, merely to conclude an anapaestic series.

³Professor Perry was born at Troy, New York.

⁴The second Columbia, in Forty-ninth Street.

⁵The Neckar (Nicer), the river of Tübingen and Heidelberg.

<¹These verses were read at a luncheon given in honor of Professor Perry, on April 21, 1931. The gathering was honoring

India dum Graiis iuvenem te invita Camenis,
 Helladis ingeniis atque aliquando dedit.
 Saepius his annis multas gentes peragrasti,
 sermones varios ut bene perciperes.
 Flumina erunt testes, Rhenus, Rhodanus, Cephissus,
 tu, Pade, Sequana, tu, tu, Tiberine pater.
 At semper fluvius Borealis te revocavit,
 velivolis undis litora nostra lavans,
 lampadibusque Novum stellas caecans Eboracum
 omnes, obtundens multisonisque viis.
 Quamquam Academiae tranquilla silentia nostrae
 semper defuerunt, umbrifera atque loca,
 inter fumum et opes, strepitum inter et altius urbis
 surgentes speculas culmina aerea,
 hic tamen impavidus artes Graecas docuisti
 innumeros iuvenes lustra per ista decem.
 Virginibus puerisque olim venerande magister,
 interpres linguae terrigenisque deum,
 nunc equitare licet, neque cura vel alba timebis
 ne canescentem post equitem sedeat.
 Anni quot restant veniant tibi candidiores,
 candidiorque, precor, quaeque caduca dies.

FRANK GARDNER MOORE

TRANSLATION OF III ABOVE¹

Your first love was the Hindu sage
 And sacred ancient lore Brahminic;
 The Grecian Muses next engage—
 The wits from Academe to Cynic—

Your unspent youth, which East and West
 Went toughening its linguistic fibre,
 As Rhine and Rhone and Po attest,
 Cephissus, Seine, and Tiber.

But still your native Hudson called,
 New York with all its fearful racket,
 Its lights that leave Heav'n's stars appalled,
 Its noise that seems to crack it.

Though few the shady, still retreats
 Amid its soaring smoke-wreathed towers,
 You braved the clamor of its streets
 To keep your academic hours.

Unterrified, the arts you brought
 Of Greece to youth within our portals,
 And here for half a century taught
 The language of the Gods to mortals.

Now may you ride without black care—
 Or white—upon your saddle set.
 May years to come be still more fair,
 Each fleeting day the fairest yet.

Professor Perry's completion of fifty years of teaching in oriental literature and classical literature at Columbia University. Professor Perry taught Sanskrit in the early days of his connection with Columbia. C. K.>

<¹This translation of the Latin poem written by Professor Moore for the luncheon in honor of Professor Perry was made by Professor Harry M. Ayers, of the Department of English, Columbia University. C. K.>

VERSES IN HONOR OF PRESIDENT NICHOLAS
MURRAY BUTLER¹

Nicolao Cosmopolitae

Septies denos modo natus annos
impiger ternos decies magistris
praesides nobis et adhuc triumphas
inscius aevi.

Tu gradus primos propere es adeptus,
ut domi doctum peregre erudirent
optimi iam te sophiae periti
arte colendae.

Inde cunctarum prope te vagando
gentium mores procuresque claros

¹These verses were read at a dinner given on February 11, 1932, to Dr. Nicholas Murray Butler, "in celebration of the thirtieth anniversary of his presidency of Columbia University, the fiftieth anniversary of his graduation, and the seventieth anniversary of his birth". C. K.>.

rite noscendi quoad occupavit
summa cupido,

non minus carae patriae fuisti,
dum peregrinaris, amans, quotannis
quid novent docti potius reportans
atque potentes,

ipse totius, velut ille Graecus,
incola et civis perhibendus orbis,
praemium pacem populis fovendis
nobile nactus.

Fausta felici omnia comprecamur
maximo porro tibi, Nicolae,
gaudio, nobis quoque gratulantes
unanimique.

FRANK GARDNER MOORE

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